Graziadio the Jew, of Bologna: and the metal-worker Salamone da Sessa (subsequently converted, as Ercole de' Fedeli) worked at the Courts of Mantud and Ferrara, as well as for that most discriminating patron, Cesare Borgia. There were lesser artists all over Italy, of whom Moses da Castellazzo is best remembered in Jewish annals. In the seventeenth century, Joseph Levi and Angelo de' Rossi of Verona (whose names would appear significant) enjoyed a high reputation, and their productions are still sought after by collectors. And, at the Court of Mantua, when it was one of the centres of Italian intellectual life, the Jews played a part of real importance, in their corporate capacity, in the development of the nascent drama.

Much of the activity of the Italian Jews at the period of the Renaissance will be dealt with below in different connexions. As an illustration however of the extent of their interests, one may take a single humble instance —the handkerchief. Further research is still required on the early history of this indispensable article. In England, it does not appear to be a very ancient institution : for the Oxford English Dictionary does not furnish any instance of the use of the word previous to 1530. But Italian Jews were familiar with the institution long before then. In the writings of a certain Rabbi named Isaiah of Trani, who died in the first half of the fourteenth century, we find a detailed description of "the piece of cloth used for cleansing the nose" which he

called by its Italian name, *fazzoletto.* This is certainly one of the earliest mentions of the object. To assume on the basis of this that the Jews invented it would be too much. But we are justified in deducing that they soon adopted it, and used it widely before it was in general employment in any but the highest circles, and certainly before it was familiar in England.